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BREAKFAST ROOM. A NOTABLE FEATURE OF THE CRAFTSMEN'S ANNUAL EXHIBITION

## THE NATIONAL SOCIETY OF CRAFTSMEN'S NINTH ANNUAL EXHIBITION

BY ANNIE M. ARCHER

**I**T is difficult to choose which point of view to discuss among the many suggested by such an exhibition as that recently held by the National Society of Craftsmen, in the Gallery of the National Arts Club, New York. However, the originality of thought expressed, the skill evinced in execution, the adequacy of the object to its intended use are the most important elements of craftwork. Any object in which these three exist in happy coordination becomes a work of art and justifies the human effort expended upon it, though a machine-made article might have served just as well a purely utilitarian purpose.

There were, in this exhibition some very beautiful examples of craftwork that meet,

apparently spontaneously, the demands of this standard.

Mrs. Dorothea Warren O'Hara, to whom was awarded for the excellence of her work the annual prize of a Life Membership in the National Arts Club, made a most impressive showing of decorated ceramics. The color schemes ranged from the most delicate and elusive tints to the vigor of pure red, blue and black. The designs and the colors were in the most sensitive harmony with the forms of the objects themselves. Mrs. O'Hara designs these forms. Some most amusing original and artistic tiles for a child's mantel by Mrs. O'Hara attracted much attention.

A bowl beautifully decorated with wood-

peckers and grapes, with portions of vines in delicate colors with spaces of white was shown by Katherine E. Cherry; also some smaller objects, all worthy of praise.

There were three elegant little vases by Bertha S. Davis, merely beautiful, not utilitarian, though each might well hold a single, lovely blossom.

Enduring design has always had thought behind it. Among the jewelers exhibiting was Miss Grace Hazen, who goes direct to nature for her motives, and has adopted them to her purposes so judiciously and originally that she has created a style. A gold, jade and pearl necklace, suggesting forest leaves, among which, cunningly disguised were bird's nests, was notable, as was also a holy water font of silver, about eight inches high, showing much sensitiveness of shape and design as applied to a religious purpose. Like Mrs. O'Hara, Miss Hazen knows her craft so well that the thought, the execution and the purpose are at one.

Most artistic also was a small gold necklace and a brooch by Mr. Herbert Kelly. Small pearls and stones were used. The exquisite workmanship, refinement and beauty gave these small ornaments a quality of preciousness rarely seen.

There was an excellent ceramic electrolier designed by Mrs. T. F. Hatfield with a very appropriate silk shade. The cream colored base was strikingly ornamented by four graceful, sweeping-tailed black parrots, with small flashes of red here and there. The color and decoration of the shade corresponded to the base. This idea of unity of design in different materials was again shown in a drab and lavender crackle teaset, fit for a Quakeress, placed upon a tray

covered with a cloth and napkins in accord with the tiny lavender decoration on the china. A child's milk pitcher and bowl, bib and tray cloth, each adorned with a stiff row of redcoats, was another pleasing instance of this unity of effect.

Among the pottery, the work of Miss Henrietta Ord Jones was noted for its shape, color and surface. Several slim, tall vases of the Newcomb pottery had as a motive for decorative design, banana trees. The work was simple, dignified and quiet, with a feeling of the South where it was made. The Marblehead Pottery—the Quaker Road Pottery and several individual potters sent excellent examples. A rather rough and dark desk set, hand built, from the Enfield Pottery, had originality, restraint and charm. A good piece of decorative pottery was a plaque representing the Pied Piper by Miss M. A. Rippel.

Interesting and novel examples of enameling on copper and on silver by Mr. Douglas Donaldson were shown.

A novel feature of this exhibition was a section partitioned off and furnished as a breakfast room. The furniture was of dark, carved oak in spirited old Norse design. There was a doorway in accord with the furniture which had cunningly interlaced in the design at the top, the spirits of good and evil: the one to protect the family, the other, to punish those who crossed its threshold with intent to harm. This was by Karl von Rudingsvard, who adapts this fine, traditional design successfully to modern needs.

Another worker in traditional design exhibiting was Mr. George W. Child. Among other exhibits were three alms



OVERMANTEL TILES BY DOROTHEA WARREN O'HARA

basins especially beautiful in execution and design. A silver porringer was also admirable. Silverware by Mr. Robert Dulk and Mr. Gustave Rogers should also be mentioned because of exceptional merit.

A case of jewelry from the Elverhoj Colony at Milton-on-the-Hudson was exhibited by that interesting community of painters, etchers, silversmiths and jewelers.

An exhibit of craftwork from four public schools proved interesting also. The work was done voluntarily, out of school hours.

The high walls of the galleries were hung with silken hand-dyed scarfs that gave an effect of soft richness, as did also the Bacon transparencies in harmonious colors hung before the great window opposite the entrance door. There were also on the walls finely woven bed-spreads by Mrs. V. I. Shinn, in the old conventional patterns that have yet to be improved upon for such work.

The ensemble of the galleries was attractive.

## THE MOSAICS OF THE KAHRIE DJAMI IN CONSTANTINOPLE

BY HELEN McAFEE

**I** BELIVE it is customary in approaching the discussion of any phase of Byzantine art to begin with a kind of back-handed apology; to say that it is no longer to be dismissed as a matter of lifeless copying of dead models, in which theology was prized above beauty and conventionality above inspiration, in which figures that had no anatomy were posted in landscapes that had no perspective—in which, in a word, there was nothing artistic. Fortunately it occurred to some curious student a good while ago that defects so glaring must have their qualities. And it has since been pointed out that the Byzantines in the process of copying their late Greek models learned something about technique; and that their very theological bias forced them effectiveness in design—to that elimination of confusing details in foregrounds and that compromise with distances in backgrounds so essential to all decorative art, especially to mural painting. So that "this art," says Dalton, "which set out to instruct, achieved an independent value as magnificent and congruous decoration; through renunciation it rose to grandeur." For realistic observation, it substituted at its best a pleasing symbolism. And even in the figures, anatomical failings are often to be forgiven it in view of the impressiveness of the bold contours effectively filled in with color. These qualities of the Byzantine defects appear to best advantage, of course, in mosaics. And today with the revival of

interest in mural decoration, one hears from every side that, having produced such results as those that survive at Ravenna and at Constantinople the limitations of Byzantine mosaics "may well be described as splendid."

But even the most casual tourist does not, I think, need to be thus fortified against a visit to the Kahrie Djami (Mosaic Mosque), the ancient Church of the Chora in Constantinople. The Kahrie mosaics need no defense. And fortunately they are well enough preserved to be enjoyable as a whole—remarkably so, indeed, when one considers the somewhat troubled history of this little church which dates back to the fifth century and was sacked by the "infamous" rabble of the Fourth Crusade, as well as by the Turks. But though the church itself—a pleasing but not exceptional Byzantine structure—is so venerable, the mosaics in their present form date only from the fourteenth century, and belong therefore to that late renaissance of Byzantine art in which the austerity and conservation of the earlier forms was succeeded by a new freedom of expression, a freshness of observation, and a greater feeling for the purely picturesque—"im troisième âge d'or de l'art byzantin," as an enthusiastic French critic has called it. The art of the Kahrie mosaics which embodies this new spirit without the sacrifice of the best traditions of the older technique thus meets the visitor half way.

The mosaics adorn the inner and the